

What Should a Music Student Know Before Entering Upon a Professional Career?

By H. E. KREHBIEL.

"What should a music student know before entering upon a professional career?" is a question which has been asked of me in such seriousness that I cannot turn it away with the lawyer's demurrer that it is not sufficiently definite and certain. There are so many things that a music student who thinks himself ripe for professional life ought to know that I mistrust my ability even to make a list of them. The most obvious answer, "He ought to know music," is too comprehensive to be put forward without definition and explanation, and, granting such knowledge in its fullest sense, it would not follow that its possessor was qualified to adopt the profession of a musician in any one of its many branches. Fitness in other things besides knowledge is also essential. That proposition, however, I leave as a matter of course in order to address myself to the consideration of some of the musical qualifications which a musician ought to have if he is to be anything better than a mere handicraftsman; if he is to know music.

I have never known the story told of the young woman who said she wasn't studying music any more, but "taking voice," without its calling out a smile; but it would be difficult to invent a story which better illustrates the attitude of the average student toward his art. It does not matter what branch of music is pursued by the average student, his thoughts, am-

bitions and interests revolve around that branch to the exclusion practically of everything else connected with the art; and yet, strictly speaking, one might have all the proficiency in that branch which it would be possible to attain and yet not be a musician. Musicians, indeed, are rare birds—much rarer than virtuosos. It is a disagreeable thing to say, but it is the truth, nevertheless, that music, as ordinarily practiced, is the least intellectual of all the arts. Indeed, I have sometimes been tempted to think that virtuosoship in song or instrumental performance is possible to the meanest intellect. As a boy I listened to the performances of Blind Tom; a prodigious pianistic talent, but an imbecile. Of course, no one would speak of the extraordinary performance of the sightless, half-witted negro as those of an artist, but I have

known many a student (and many a virtuoso, too, for that matter) whose intellectual attitude toward music was on almost as low a plane as his. It is a pity that practical proficiency in musical performance exacts so much physical drudgery as it does, but I am sure that if students were compelled to study music as the comprehensive art which it was in classic times, and which it still is in its essence, the drudgery could be vastly reduced. We would naturally have fewer music students, which would be no great misfortune; but we would have more musicians—more musical artists.

The most unlovely and unjustifiable conceit in the world is that of the ordinary virtuoso—half or full-fledged, it makes no difference. Nine times out of ten his knowledge of music is bounded by his technical knowledge of his in-

strument and of just so much of its literature as practical experience has thrown in his way. Of the other instruments he is as contemptuously ignorant as he is of the relationship of his little field to music in general. Of no other artist is this true. There is not only sympathetic appreciation of each other's art among sculptors, painters and architects, but practical knowledge also. How, then, are we to account for the affectation which is so common among musical students and practitioners? Where would they stand if capacity to practise their art depended upon as broad and deep an intellectual training as is enforced upon the architect, for example? And yet, until a higher standard of general culture is insisted upon than generally prevails in music schools we shall continue to turn out artisans instead of artists who, unlike the handicraftsmen in other fields of communal activity will work harm rather than good because they will in turn breed their own kind.

It would be a good thing for music and for popular culture if there were more amateurs—that is lovers—in music and fewer so-called professionals; if more persons took up the art as an avocation and fewer as a vocation. Then it might be possible to compel in the latter class the better and wider training which the former would welcome as a medium for increasing their enjoyment. Then it would be possible to insist that before entering the profession a music student should "know music" and people in general would have a clearer apprehension of what musical knowledge means. And music and musicians would stand higher in the appreciation of people who, though, like Charles Lamb, "organically incapable of a tune," are nevertheless cultured and willing to look with more favorable eyes than is now possible upon the art whose practice seems to them to exact so little intellectuality.

Coming Concerts and Recitals.

Helen DeWitt Jacobs, violinist, will give her first recital of the season at the Brooklyn Academy of Music on Sunday afternoon, November 26. Miss Jacobs studied with Professor Leopold von Auer in Germany.

Sergei Klibansky, vocal instructor, announces another concert of his pupils, to take place on Wednesday, October 18, at the auditorium of the West Side Young Men's Christian Association, West Fifty-seventh Street, at 8:15 p. m. Complimentary tickets for this recital may be had at the studio, 212 West Fifty-ninth Street.

The Flonzaley Quartet inaugurated the Saturday evening chamber music series of the People's Symphony Concerts Auxiliary Club at Washington Irving High School last evening and on Friday evening, October 27, the Kneisel

Quartet will play at the first of the club's Friday evening series. Owing to the demand for seats last year the club is this year giving two series of six chamber concerts, each at intervals of about a month, in both of which the Kneisel and Flonzaley quartets, David and Clara Mannes, the Tollefsen Trio, the Philharmonic and the Vicolpian Trio will appear. Students and wage-earners, teachers, artists and professional people are eligible to membership, and may obtain admission to all the club's concerts upon payment of \$1 for each series to the secretary, room 1206, 32 Union Square.

Edith Halett-Frank, one of Mme. Garrigue's artist pupils, has been engaged for a number of concerts to take place during October. On January 1 she starts on a thirty-week concert tour. Miss Halett-Frank is preparing her programme at the Garrigue studio.

THE AMERICAN GUILD OF ORGANISTS

Twenty-five Chapters and a Membership of Two Thousand in 1916, the Twentieth Year of Its Existence.



By WARREN R. HEDDEN.
Warden of the Guild from 1908 to 1910; Chairman of the Examination Committee.

For more than five centuries the universities in England have conferred degrees upon musicians, either honoris causa or after examination, but the institution of a test of the theoretical and technical attainments of organists exclusively is of comparatively recent date, at least in the English-speaking countries. Physicians, lawyers and members of other professions are required to possess credentials showing their fitness to practise and recent discussion among the musicians in the various parts of the United States has disclosed the fact that there is an increasing demand in this country for some sort of a testimonial of proficiency in the case of music teachers. In some localities it has even been proposed to institute a system of registration.

This matter was anticipated about twenty years ago, when the American Guild of Organists was founded. The idea was suggested by the acknowledged success of the Royal College of Organists in England. This organization held its first examination in 1866, when seven persons were tested in organ playing and theory. At the present time the Royal College examines about seven hundred organists a year, and the number is increasing.

This state of affairs indicates that the profession in England accepts the work of the college as a very important factor in the evolution of our art. The college is solely an examining institution and has no teaching staff. Many famous organists have passed its examinations. Surely they would not have submitted themselves to the judges unless they held a high opinion of the value of the diploma. The American Guild of Organists was founded in 1896 by 147 organists—

professionals, residing in different parts of the United States. Among them were: Prof. J. K. Paine, of Harvard; Dudley Buck, Arthur Foote, Horatio Parker, S. P. Warren and E. R. Kroeger. Many of them had pursued their studies in Germany and France, but they recognized the fact that the Englishmen had evolved a soundly practical scheme for the elevation of the plane of efficiency among organists, and they adopted it.

The objects of the Guild are set forth in its constitution:

"To raise the standard of efficiency of organists by examinations in organ playing, in the theory of music and in general musical knowledge and to grant certificates of fellowship and associateship to members of the Guild who pass such examinations.

"To provide members with opportunities for meeting, for the discussion of professional topics, and to do other such lawful things as are incidental to the purposes of the Guild."

A charter was granted by the Regents of the University of the State of New York. The charter members of the Guild were termed "Founders." Their object was, and is, entirely altruistic. No official of the Guild receives any remuneration. The work is supported by the small annual dues of members. The examination fees are barely sufficient to pay the expenses of the annual tests. A number of Fellows of the Royal College of Organists were among the first to enter the Guild in that class of membership, which now numbers more than one hundred, who have attained to the possession of the highest of the certificates of proficiency issued by the Guild. There are nearly three hundred associates who have earned the lower certificate. The total membership is more than two thousand, and is organized in twenty-five chapters in the United States and Canada, in addition to the headquarters body in the vicinity of New York. The annual examinations have been held in nineteen cities, and the number of candidates is steadily increasing.

As an indication of the attitude of the profession toward this work, it may be mentioned that many organists of experience and established reputation are among the number, showing their estimation of the value of the title of "Fellow" or "Associate" of the Guild. Many of them occupy important positions as professors in colleges or directors of conservatories.

The extension of the Guild into Canada was effected by the writer in

1909. It is a further proof that we are working in the interest of international fraternity. Our examinations have been held in three cities in the Dominion, and one of our most flourishing chapters has its headquarters in Toronto, with a membership as far West as the Province of Alberta. The scope of the examinations is in the constant care of the committee in charge, and it embraces every element for the theoretical and musical development of the organist.

While some of the tests are in subjects which might not be demanded of every organist in his ordinary work, there is no detail in which an earnest musician would wish to be found wanting.

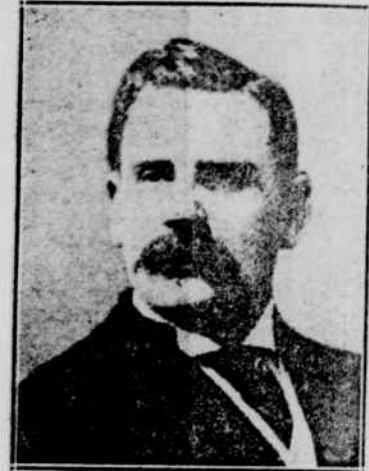
The instrumental tests comprise:

1. The performance of standard pieces by both classical and modern composers, in which the judges award markings for all the elements of good playing—i. e., accuracy, tempo, phrasing and registration.
2. Sight reading of a trio of moderate difficulty.
3. Sight reading of an ancient vocal score with C clefs (for the Fellowship), or modern score (for the Associateship).
4. Transposition at sight of a short passage.
5. Harmonizing a melody and "filling up" of a "figured bass."
6. Improvisation upon a given theme (for the Fellowship).
7. Tests in modulation.

The written work in the theoretical examination comprises:

1. Strict counterpoint in two, three and four parts, in various species and combinations.
2. Fugal exposition (for the Fellowship), or answers to fugue subjects, with counter-subjects (for the Associateship).
3. Questions in general musical knowledge.
4. Musical dictation, or writing a melody or harmonic phrase as played by the supervisor of the examination.
5. Orchestration of a pianoforte excerpt from a standard work (for the Fellowship).
6. Harmonization of a melody and of a figured bass.
7. Harmonization of a "ground bass" (for the Fellowship).
8. Composition of a sentence of sixteen bars in length.
9. Transcription for the organ from a pianoforte excerpt.
10. Composition of a string quartet (for the Fellowship).

No examiner is permitted to officiate in the case of any candidate who has been his pupil in any of the branches; consequently absolute impartiality is assured. In some chapters a very large proportion of the membership consists of those who have taken the examinations.



By J. WARREN ANDREWS,
Past Warden of the Organists' Guild.

About twenty years ago a few prominent organists of New York, led by the late Dr. Gerrit Smith, conceived the idea of forming a guild of organists. This little company secured the cooperation of more than a hundred well-known organists throughout the country, and now known as founders. The main object was to secure a charter and incite their brethren to increased learning and skill, to enable them to pass such examinations as would secure for them associate or fellowship certificates, setting forth the fact that they had successfully met the requirements.

The Guild has grown with each succeeding year, until now it is represented by chapters in most of the states of the Union and the provinces of Canada.

While mistakes have been made through lack of skill and experience, each governing body has profited by the efforts of those who have had control before them. The unanimity of purpose which has actuated its members and the mutual regard which has ever been in evidence have carried this organization on past the experimental stage, until it now stands, the best example and exponent of standardization so much desired by the various musical organizations.

Each year the number of candidates for examination is increasing, and it would not be surprising if the hundred mark would be reached this year. The Guild stands for greater learning and higher efficiency, and increasing care is being taken as to the character of its members, for all must first be admitted as colleagues before being permitted to apply for examination. This gives opportunity to carefully scrutinize the references as to character and qualifications.

All the officers thus far have labored without salary or reward, and have cheerfully given of their time and strength to the cause. With rapidly growing needs, this condition cannot last much longer, for an undivided attention of the principal officers will very soon be needed.

Organists all over the land owe much to the Guild for what it has done in raising the status of the profession and for the inspiration it has given to the young students, who find in it a goal for their aspirations.